THAMES TELEVISION LIMITED
BROOM ROAD
TEDDINGTON
MIDDLESEX

CAMERA SCRIPT

VTR/TMS/5417 — CALLAN (8) — PROD.NO.35008

"NONE OF YOUR BUSINESS"

by
Trevor Preston

Story Editor
GEORGE MARKSTEIN

Designed by
STAN WOODWARD

Produced by
REGINALD COLLIN

Directed by
VOYTEK

STUDIO ONE, TEDDINGTON

CAMERA REHEARSAL:	Thursday, 9 February, 1972	(10.00 - 19.30)
	Friday, 10 February, 1972	(10.30)
VTR:	Friday, 10 February, 1972	(15.15 - 19.15)
TRANSMISSION:	t.b.a.	
DURATION:	51.00" + 2 commercial breaks	

THIS SCRIPT IS THE PROPERTY OF THAMES TELEVISION LIMITED, AND REPRODUCTION IN WHOLE OR IN PART IS STRICTLY FORBIDDEN

Copyright Protected

CALLAN (8)

"NONE OF YOUR BUSINESS"

CAST LIST

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Meres	ANTHONY VALENTINE
Hunter	WILLIAM SQUIRE
Bishop	GEOFFREY CHATER
Lucas	TONY SELBY
West	PETER EYRE
Black	DAVID WHITMAN
Reeves	BRIAN MURPHY
Stafford	PAUL WILLIAMSON
Stella	WENDY HAMILTON
Dorman	DONALD WEBSTER
Liz, Hunter's Secretary	LISA LANGDON
Mealing	JAMES WALKER (film only)

Walk-On (studio)

Car Salesman ..... John Cannon (From Associated Plays and Players Tel: 437-3118) — Called 2.00 pm. Wed. " 10.15 am. Thurs.

Walk-Ons (in filming only)

John Laker	(the body)
Terence Sartain	(Policeman)
Tony Woolley	(Ambulance att.)
Nicole Yarna	(Victim)

Extras (in filming only

Eileen Day	(shopper)
Pat Dooley	(shopper)
Laurie Goode	(in gallery)

(from the Blyth Agency 455-3664)

Walk-Ons (in filming only)

Archie Wilson	(Bridge player)
Charles S-Hesketh	"
Vi Kane	"
Steve Tierney	(Barman)
Walter Goodman	(Chef)
Joyce Freeman	(Lady on stairs)
Ann Evans	(Lady on stairs)
Bill Matthews	(Man on stairs)

(from Associated Plays & Players)

Walk-Ons/Extras (filming only) (Bridge Players)

Reg Cranfield	Lewis Alexander
Michael Moore	Aileen Lewis
Willie Bowman	Ursula Granville
John Tatham	Naomi Sandford
Colin Cunningham	Cy Town
Aubrey Danvers-Walker	Ron Tingley
Brycham Powell	Diana Chapman
George Hancock	
Ernest Blyth	

Copyright Protected

PRODUCTION AND TECHNICAL TEAM

Floor Manager	JOHN WAYNE
Production Assistant	EDNA EWING
Stage Manager	AILEEN VERNON
Assistant Floor Manager	PATRICK VANCE
Call Boy	PETER PIDDOCK
Costume Supervisor	ANN SCHMIDT
Make-Up Supervisor	PAULINE SAUNDERS
Operations Supervisor	PETER KEW
Lighting Director	BILL LEE
Sound Supervisor	RON FERRIS
Senior Cameraman	ALBERT ALMOND
Vision Mixer	KEN PRICE
Racks	BERT WHITE
Grams	JULIAN FORD
Graphic Designer	RUTH BRIBRAM

CAMERA REHEARSAL SCHEDULE

Wednesday, 9 February, 1972

Camera Rehearsal	10.00 - 13.15
Lunch Break	13.15 - 14.15
Camera Rehearsal	14.15 - 19.30
Tech Ops. Supper Break	19.30 - 20.30

Thursday, 10 February, 1972

Line Up and Make Up	09.30 - 10.30
Dress Rehearsal	10.30 - 13.30
Lunch Break	13.30 - 14.30
Line Up and Make Up	14.30 - 15.15
VTR	15.15 - 19.15
Technical Clear	19.15 - 19.30
Tech Ops. Supper Break	19.30 - 20.30

Copyright Protected

CALLAN (8)

"NONE OF YOUR BUSINESS"

SCENE BREAKDOWN

-i-

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
	TELECINE Thames Symbol and opening titles	TO BE RECORDED AT A LATER DATE					
1.	TELECINE (1) Ext. Roadway	DAY 1 PM	Walk-ons	-	SOF	-	1
2.	HUNTER'S OFFICE	DAY 2 AM	MERES BISHOP	3 A 4 A 5 A	C 1	1 - 12	3 - 5
3.	HUNTER'S OUTER OFFICE	DAY 2 AM	CALLAN LIZ MERES	1 A 2 A	A 1	13 - 21	5 - 7
4.	HUNTER'S OFFICE	DAY 2 AM	CALLAN BISHOP MERES	3 A 4 A 5 A	B 1 C 1	22 - 71	7 - 13
			TAPE STOP (1)				
5.	HOTEL ROOM	DAY 2 AM	MERES WEST STAFFORD	2 B 3 B 4 B 5 B	C 2	72 - 117	13 - 21
			TAPE STOP (2)				
6.	TELECINE (2) Ext. Car Park	DAY 3 11.30am	LONELY CALLAN	-	SOF	-	22 - 24
7.	HOTEL ROOM	DAY 3 noon	WEST STAFFORD	5 D	C 2	118	25
			TAPE RUN (1)				
7A.	HOTEL ROOM	DAY 3 later	WEST STAFFORD	5 D	C 2	118	25
8.	HUNTER'S OUTER OFFICE	DAY 3 lunch-time	LIZ CALLAN BISHOP	1 A 2 A 4 C	A 1	120 - 139	25 - 29
9.	HOTEL ROOM	DAY 3 lunch-time	WEST STAFFORD	5 D	C 2	140	29
			TAPE STOP (3)				

Copyright Protected

SCENE BREAKDOWN (contd.)

SCENE NO. SET	TIME	CHARACTERS	CALS	SOUND	SHOTS	PAGES
10. CALLAN'S ROOM	DAY 3 PM	HUNTER CALLAN	2 C 4 D 5 E	B 2 C 3	141 - 160	30 - 32
		TAPE STOP (4)				
10A. CALLAN'S ROOM	REPEAT OF 10		FOR	CU's	161	33 - 34
		TAPE STOP (5)				
11. HOTEL ROOM	DAY 3 PM	WEST STAFFORD	2 B 5 B	A 2	162 - 164	35
SLIDE CALLAN, End Part One	-	-	-	GRAMS	-	35
	FIRST COMMERCIAL BREAK					
SLIDE CALLAN, Part Two	-	-	-	GRAMS	-	36
12. LONELY'S ROOM	DAY 3 Eve.	CALLAN LONELY	3 C 4 E 5 F	C 4	165 - 175	36 - 38
13. HUNTER'S OUTER OFFICE	DAY 4 AM	MERES STAFFORD	1 A 2 A	A 1	176 - 180	38 - 39
		TAPE STOP (6)				
14. TELECINE (3) Ext. Street	DAY 4 AM	CALLAN LONELY MEALING	-	SOF	-	40 - 42
15. STELLA'S ROOM	DAY 4 lunch-time	STELLA MERES	2 E 4 F	B 3	181 - 185	43
		TAPE STOP (7)				
16. LUCAS' OFFICE	DAY 4 PM	REEVES LUCAS CALLAN	2 E 4 G 5 G	B 3	186 - 199	44 - 46
		TAPE RUN (2)				
17. TELECINE (4) Ext. Car Sales Room	DAY 4 PM	REEVES CALLAN	-	SOF	-	47
18. LUCAS' OFFICE	DAY 4 PM	LUCAS	2 E	B 3	200	48

Copyright Protected

SCENE BREAKDOWN (contd.)

SCENE NO. SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
		TAPE STOP (8)				
19. LONELY'S ROOM	DAY 5 AM	LONELY DORMAN	2 F 3 F 4 E 5 F	C 4	201 - 226	48 - 51
		TAPE STOP (9)				
20. CALLAN'S KITCHEN	DAY 5 AM	DORMAN	4 H	C 5	227	52
20A. CALLAN'S LIVING ROOM	"	"	5 E	"	228	"
20B. CALLAN'S BATHROOM	"	"	2 G	"	229	"
20C. CALLAN'S BEDROOM	"	"	1 B	"	230	"
20D. CALLAN'S BATHROOM	"	"	2 G	"	231	"
20E CALLAN'S BEDROOM	"	"	1 B	"	232	"
		TAPE RUN (3)				
21. TELECINE (5) Int. Shop	DAY 5 AM	STAFFORD	-	SOF	-	53
22. CALLAN'S LIVING ROOM	DAY 5 AM	LONELY CALLAN	4 J	C 5	233	54
22A. CALLAN'S BEDROOM	"	"	1 C 5 H	"	234 - 236	54,55
23. LUCAS' OFFICE	DAY 5 late AM	LUCAS DORMAN	2 E	B 3	237	55
		TAPE RUN (4)				
24. HUNTER'S OUTER OFFICE	DAY 5 PM	MERES LIZ	1 A	A 1	238	56
25. CAR SHOWROOM	DAY 5 PM	CALLAN LUCAS	2 H 4 K 5X, J	B 1	239 - 243	56, 57
		TAPE STOP (10)				
26. TELECINE (5A.) Ext. Car Sales Room	DAY 5 PM	CALLAN LONELY LUCAS	-	SOF	-	58
27. GALLERY	DAY 5 PM	STELLA LUCAS	4 N 5 L	C 4	244 - 245	59
28. CALLAN'S LIVING ROOM	DAY 5 PM	CALLAN	2 J	B 2	246	59

Copyright Protected

SCENE BREAKDOWN (contd.)

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
29.	GALLERY	DAY 5 PM	STELLA LUCAS CALLAN	4 L 5 M	C 4	247 - 248	59 - 60
			TAPE RUN (5)				
30.	TELECINE (6) Int. Shop	DAY 5 PM	STAFFORD	-	SOF	-	61
31.	HUNTER'S OUTER OFFICE	DAY 5 PM	MERES LIZ	1 A	A 1	249	62
	SLIDE CALLAN, End Part Two	-	-	-	GRAMS	-	62
		SECOND COMMERCIAL BREAK					
	SLIDE CALLAN, Part Three	-	-	-	GRAMS	-	63
32.	GALLERY	DAY 5 PM	CALLAN BLACK STELLA	4 M,L 5 M,L	C 4	250 - 256	63,64
33.	LUCAS' OFFICE	DAY 6 AM	LUCAS DORMAN CALLAN (vo)	3 D	B 3 F/P 1	257	64, 65
			TAPE STOP (11)				
34.	CALLAN'S LIVING ROOM	DAY 6 AM	CALLAN DORMAN	2 C 4 D 5 E	C 5	258 - 267	65, 66
			TAPE STOP (12)				
35.	LUCAS' OFFICE	DAY 6 AM	CALLAN LUCAS WO Salesman	1 D 2 E	B 3	268 - 270	66,67
			TAPE STOP (13)				
36.	GALLERY	DAY 6 Eve	BLACK STELLA REEVES	2 K 4 L,N 5 K,L	C 4 F/P2	271 - 286	67 - 70
			TAPE STOP (14)				
37.	TELECINE (7) Int. Shop	DAY 6 Eve	STAFFORD	-	SOF	-	71
38.	GALLERY	DAY 6 Eve	CALLAN BLACK (body) STAFFORD	2 K 3 E 4 L 5 M	C 4 F/P 2	287 - 294	72,73

Copyright Protected

SCENE BREAKDOWN (contd.)

-v-

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
			TAPE STOP (15)				
39.	HUNTER'S OUTER OFFICE	DAY 6 NIGHT	MERES STAFFORD CALLAN HUNTER	1 A	A 1	295	73,74
			TAPE STOP (16)				
39A.	Scene 39 REPEATED FOR REVERSES					296	74,75
			TAPE STOP (17)				
40.	HUNTER'S OFFICE	DAY 6 NIGHT	HUNTER CALLAN MERES	1 E 2 L	B 1	297 - 298	75
			TAPE STOP (18)				
41.	CAR SALES ROOM	DAY 6 NIGHT	CALLAN LUCAS	1 F 2 N	B 1 F/P 3	299 - 300	76
41A.	LUCAS' OFFICE	DAY 6 NIGHT	CALLAN LUCAS	3 D 4 G 5 N	C 6	301 - 324	76 - 80
			TAPE STOP (19)				
42.	STELLA'S ROOM	DAY 6 NIGHT	MERES STELLA	3 X 5 P	C 6	325 - 331	80 - 81
			TAPE STOP (20)				
43.	TELECINE (8) Bridge Club, Int.	DAY 6 NIGHT	MERES CALLAN REEVES Walk-ons Extras	-	SOF	-	82 - 84
44.	HUNTER'S OFFICE	DAY 6 NIGHT	CALLAN HUNTER	3 F 4 P 5 X	A 4 B 4	332 - 351	85,86
	Floor Caption SCANNER CAPTIONS SUPERED	-	-	1 A	GRAMS	352	87,88

Copyrighted

CALLAN (8)

"NONE OF YOUR BUSINESS"

ACT ONE

OPENING TITLE SEQUENCE TO BE RECORDED AT A LATER DATE - WHEN PREPARED

FADE UP
TELECINE (35 mm./16 mm. d-h) S.O.F.

THAMES SYMBOL into
opening title film *

EDWARD WOODWARD *
in.
"NONE OF YOUR BUSINESS"
by *
Trevor Preston

with *
RUSSELL HUNTER
WILLIAM SQUIRE
GEOFFREY CHATER *
and
ANTHONY VALENTINE *

/CAM.1 POS.A - HUNTER'S OUTER OFFICE/
/CAM.2 POS.A - ditto /
/CAM.3 POS.A - HUNTER'S OFFICE /
/CAM.4 POS.A - ditto /
/CAM.5 POS.A - ditto /

Copyright Protected

NB: NOT BEING RUN IN TO STUDIO RECORDING

On TELECINE

1. EXT. ROADSIDE. DAY 1. PM. SOF

A MULTIPLE CRASH. THREE WRECKED VEHICLES LIE ASKEW ON THE VERGE. A BODY IS STRETCHED OUT ON THE PAVEMENT. A GIRL IS ATTENDED BY ONE POLICEMAN, A LORRY DRIVER IS QUESTIONED BY ANOTHER. BLUE WARNING LIGHTS FLASH. A POLICE MOTORCYCLIST DIRECTS AN AMBULANCE AS IT SPEEDS INTO FRAME. THE BODY IS PUT IN THE AMBULANCE, THE GIRL FOLLOWS. IT LEAVES, SIREN BLARING.

END OF TELECINE (1)

Copyright Protected

STUDIO RECORDING STARTS HERE

BOOM
C 1

1. 3 A — 2. INT. HUNTER'S OFFICE. DAY 2. AM

CU Photo o/s Meres

/DESK 2ND POSITION

TILT UP and LOOSEN to TIGHT O/S Meres, favouring Bishop

MERES: They cleaned him up to take this ....

BISHOP: You're quite certain it is Vowden?

MERES: We've chekced fingerprints.

BISHOP: This accident?

MERES: Yes?

2. 5 A — BISHOP: It was an accident? /

Tight MS Meres

MERES: Front tyre.

BISHOP: Damned motor carnage.

MERES: The red file on him has been active for five months. What irony/to

3. 3 A — o/s A/B — end up like that.

HOLD 2-S as Bishop rises

BISHOP: Highly fortuitous, I would say, Meres .... for the section. /

4. 4 A — CU Photo

Case closed.

MERES: No, sir.

5. 3 A — BISHOP: But Vowden's dead. /

O/s 2-s, Meres L. Bishop R.

Copyright Protected

On 5. on 3

MERES: It's a bit like a revolving door, sir.

BISHOP: Really, Meres, you do have a penchant for the abstruse.

MERES: As one door closes, another opens. He was travelling as Gerald Clarke, a turbine engineer.

6. 5 A
Tight MS Meres

BISHOP: Sounds suitably anonymous.

7. 4 A
High angle Tight MS desk and Meres' hand.

MERES: And in that name he had a Union card ... national insurance ... birth certificate ... driver's licence ... and passport.

PAN UP

HOLD WS, Bishop b/g.

Meres enters L. to make 2-s b/g.

BISHOP: Esily come by, Meres .... for a price.

MERES: No, sir, not like this. These are near perfect, the best our Document Department have ever seen.

BISHOP: Even so, hardly a matter of concern for this Section.

As they move to camera HOLD BISHOP R. and TIGHTEN

MERES: We have a lead, sir.

BISHOP: Couldn't this wait, Meres?

MERES: I need an authority, sir.

8. 5 A
2-s Meres L.
Bishop R.

BISHOP: For what?

Copyright Protected

On 8. on 5

BOOM
C 1

MERES: An interrogation.

BISHOP: Of whom?

MERES: A University Lecturer .... Paul West ... opened a file on him in the summer. We're pretty sure he was involved with Vowden; we think he supplied the documents.

9. 3 A
MCU Bishop

BISHOP: It isn't usual to request such an authority.

10. 5 A
MCU Meres

MERES: Circumstances aren't 'usual', sir .... Hunter would normally issue a directive, but .....

11. 3 A
MCU Bishop A/B

HOLD as he sits down

12. 5 A
CU Meres

BISHOP: Yes.

13. 2 A
Tight MS Callan as he enters L.

PAN DOWN to Liz

MERES: I think it's important, sir.

BOOM
A 1

3. INT. HUNTER'S OUTER OFFICE. DAY 2. AM.

14. 1 A
CU Callan's hand and tape recorder

15. 2 A
Liz A/B

CALLAN: How are you feeling now?

Copyright Protected

On 15. on 2

BOOM
A 1

LIZ: All right.

CALLAN: I didn't see you at the funeral?

16. 1 A
CU Callan

LIZ: No.

CALLAN: He's dead, Liz. Cross is dead, so just forget him.

17. 2 A
CU Liz

LIZ: I'm sorry, I didn't mean to be a misery.

CALLAN: Why don't you go away for a few days?

LIZ: I wouldn't know what to do with myself.

18. 1 A
Tight MS Meres

HOLD him to
TIGHT 2-s,
Callan L.
Meres R.

MERES: Liz, could you get me a number ... Morning, David.

CALLAN: You're early.

MERES: You're late.

19. 2 A
CU Liz A/B

20. 1 A
2-s A/B

MERES: (contd.) Remember Vowden?

CALLAN: How could I forget him?

Coming to 2

MERES: He's dead.

Copyright Protected

On 20. on 1

BOOM
A 1

CALLAN: Must be catching. Who did it?

MERES: A worn tyre ... road accident, would you believe?

As Callan exits R. b/g. HOLD Meres

CALLAN: I'll read the report.

21. 2 A
CU Liz

22. 3 A
CU Bishop

BOOMS
B 1
C 1

4. INT. HUNTER'S OFFICE. DAY 2. AM

23. 5 A
WS Callan b/g. L.
Bishop f/g. R.

CALLAN: Is that what they call the civil service smile?

BISHOP: Where have you been, Callan?

CALLAN: I walked.

BISHOP: I thought the funeral tasteful.

24. 3 A
MCU Bishop

CALLAN: Tasteful ... yes.

BISHOP: The Burov affair has caused repercussions, Callan.

25. 5 A
2-s Callan L.
Bishop R.

The threat of a departmental enquiry has been mooted.

Coming to 3

CALLAN: That would rattle a few skeletons.

Copyright Protected

On 25. on 5

BOOMS
B 1
C 1

BISHOP: Incidentally, the official verdict is suicide.

CALLAN: You mean Snell's verdict is suicide.

26. 3 A
MCU Bishop

27. 5 A
MCU Callan
BISHOP: Snell is a brilliant man.

28. 3 A
MCU Bishop
CALLAN: Snell is a zombie.

BISHOP: I realise that it is convenient for you to insist that Cross was murdered .....

29. 5 A
MCU Callan

CALLAN: Does it matter now .... does it really matter. You're not interested in the truth. You just want to keep your paperwork neat.

30. 3 A
MCU Bishop

You're a very neat man, Bishop .... neat hands .... neat clothes ....

31. 5 A
CU Callan

neat manners ... neat mind, everything filed away, methodical .... Cross stroke, suicide stroke, file closed stroke, what's for lunch stroke ....

32. 3 A
Bishop - reaction

33. 5 A
CU Callan A/B

34. 3 A
High angle Tight
2-s o/s Callan,
favouring Bishop
Neat.

Copyright protected

Cn 34. on 3

BOOMS
B 1
C 1

BISHOP: You broke the cardinal rule, Callan; Hunter remains here no matter what. This is Hunter. This is what being Hunter is. I have a natural dislike for admitting mistakes, Callan,

35. 5 A
CU Callan

but we were wrong to make you Hunter.

36. 3 A
High angle
TIGHT 2-s, o/s Callan, favouring Bishop

you don't have the necessary .... application.

37. 5 A
CU Callan

CALLAN: Is that what it is .... application?

38. 3 A
CU Bishop

BISHOP: Your levity is misplaced today, Callan. In fact, I find your whole attitude offensive.

39. 5 A
Tight 2-s favouring Callan

TIGHTEN

CALLAN: Mr. Bishop, I'd give anything, anything, to put you on that roof with Burov .... let you feel .... feel what it's like ....

40. 3 A
Bishop - reaction

41. 5 A
CU Callan

just a few seconds of total commitment from you.

42. 3 A
Bishop A/B

BISHOP: I'm not here to help you realise your fantasies, Callan.

43. 5 A
CU Callan A/B

Copyright Protected

On 43. on 5

BOOMS
B 1
C 1

CALLAN: I did what I thought was right, in the circumstances.

44. 3 A
MCU Bishop, profile
HOLD him as he rises

BISHOP: You didn't stop to think, you indulged your emotions. You deliberately went against everything you know to be right,

45. 5 A
CU Callan

everything you have been trained to do,

46. 3 A
CU Bishop

you blew it, Callan, in the worst possible way.

47. 5 A
Callan - reaction

48. 3 A
CU Bishop A/B

as from this morning you are officially relieved of your duties.

49. 5 A
Callan - reaction

CALLAN: Sacked?

BISHOP: Suspended, better still .... let's call it special leave.

50. 3 A
CU Bishop A/B

51. 4 A
MCU Callan

HOLD as he sits, and LOOSEN

CALLAN: You call it what you like. I didn't like Hunter, I didn't need Hunter, I didn't want Hunter.

BISHOP You took it.

CALLAN: Under pressure. Remember the alternative, you made it impossible to refuse.

52. 3 A
MCU Bishop

Copyright Protected

On 52. on 3

BOOMS
B 1
C 1

BISHOP: It seemed the only solution then.

53. 5 A
MCU Callan

54. 3 A
MCU Bishop A/B

CALLAN: And now, what happens now?

HOLD as he sits

BISHOP: I shall fill in until the new Hunter arrives.

55. 5 A
CU Callan

CALLAN: And what do I do, live in a vacuum, staring at the walls, listening to myself think, waiting for the 'phone to ring?

BISHOP: I'm going to suggest that you be seconded to another department, a training department ....

56. 3 A
CU Bishop

less stress.

57. 5 A
CU Callan A/B

58. 3 A
CU Bishop A/B

CALLAN: Oh, really.

BISHOP: We discussed this. I remember distinctly,

59. 5 A
CU Callan A/B

you talked about a nine-till-five job, cypher work, intelligence analysis, liason,

60. 3 A
CU Bishop A/B

61. 4 A
CU Callan

you said anything non-operational.

CALLAN: That was months ago.

Coming to 3.

BISHOP: Well?

Copyright Protected

On 61. on 4

BOOMS
B 1
C 1

CALLAN: I've changed my mind. All right, I'm not a Hunter .... Hunters are infallible .... they don't make mistakes, they're not human, they don't do anything human, I don't think they even ....

62. 3 A
CU Bishop A/B

63. 4 A
CU Callan A/B

BISHOP: That's enough.

CALLAN: So, who is the new Hunter?

BISHOP: That is as yet undecided.

64. 3 A
Tight 2-s, Callan L. Bishop R.

CALLAN: Oh, come on, Bishop. You know.

/KNOCK AT DOOR

CALLAN: }
BISHOP: } Come in.

65. 5 A
CU Callan A/B

66. 3 A
T.2-s A/B

BISHOP: I really cannot discuss this any further.

67. 5 A
Callan - reaction

68. 3 A
T. 2-s A/B

MERES: Can I have a word, sir?

BISHOP: Come in, Meres. Callan is leaving.

69. 4 A
MCU Callan

HOLD in T.MS as he moves b/g. R. to Meres

Copyright Protected

On 69. on 4

BOOMS
B 1
C 1

HOLD Meres, as Callan enters to 2-s

TIGHTEN

CALLAN: I presume my special leave ends when Hunter arrives?

70. 3 A
MCU Bishop

71. 5 A
CU Callan
He exits

BISHOP: I wouldn't presume anything.

TAPE STOP (1)

CAM.2 TO POS.B - HOTEL ROOM
CAM.3 TO POS.B - ditto ON LOW ANGLE DOLLY
CAM.4 TO POS.B - ditto
CAM.5 TO POS.B - ditto

Liz Changing

72. 5 B
WS Meres b/g. L.
West f/g. centre
Stafford b/g. R.

5. INT. HOTEL ROOM. DAY 2. PM

BOOM
C 2

MERES: Then how do you get the documents?

WEST: They are supplied.

Coming to 2.

Copyright protected

On 72. on 5

BOOM
C 2

MERES: Supplied?

WEST: Yes.

MERES: You tell them exactly what you require and....

WEST: Yes.

MERES: Who....who do you tell....who's the Father Christmas?

WEST: I don't know.

MERES: Liar.

TIGHTEN to
2-s, Meres
b/g. L. West
f/g. R.

WEST: I've never met ....

MERES: You're a liar West.

WEST: You really don't think I'm going to tell you?

73. 2 B

High angle
Meres enters into
2-s L/ f/g.

MERES: You think this is some bloody game don't you?

WEST: Hardly.

MERES: My friend you are in trouble.

74. 5 B

VERY TIGHT
2-s favouring
Meres

WEST: One of many in this sad world.

MERES: Right in the lion's mouth.

75. 2 B

2-s A/B

Copyright Protected

On 75. on 2

BOOM
C 2

76. 4 B — WEST: A real fascist metaphor.
Tight MS Meres
HOLD him R.

MERES: Your organisation is politically based?

WEST: There is no organisation.

77. 3 B — MERES: Just you?
MCU West 1/a

As Meres snatches cigarette from West hold West L. Meres R.

WEST: No there are others but we have no hard line systems...we take each case as it comes, they are all quite different.

78. 5 B — MERES: Who finances you?
WS West bottom
L. Stafford b/g.
Meres f/g. R.

WEST: Our needs are minimal.

79. 3 B
Low angle 2-s
West L. f/g.
Meres R. b/g.

MERES: Anonymous deposits in a foreign bank or a biscuit tin of fivers in a post box litter bin?

WEST: I have money.

MERES: Where from?

WEST: My family.

80. 5 B — MERES: Well off?
MCU West

81. 4 B — WEST: Comfortable.
MCU Meres
HOLD him

82. 3 B — MERES: The real bourgeois.
Low angle CU
West

Copyright Protected

On 82. on 3

BOOM
C 2

WEST: If you like, if you insist on cliches.

83. 5 B
Low angle MCU
Meres

MERES: What would Pater say if he knew his hard earned tax avoidance

84. 2 B
High angle o/s
2-s, Meres L.
West R.

was being lavished on political fugitives?

WEST: My father is dead. The money was left to me in trust. You can check.

85. 5 B
CU Meres

86. 2 B
2-s A/B

MERES: We will.

WEST: You don't understand, do you ? Everything in your mind is based on the profit motive,

87. 5 B
Meres - reaction

whether moral,

88. 3 B
CU West

political or social,

there must always be something in it, reward for effort, payment for service, honour for accomplishment ....

89. 4 B
CU Meres
HOLD b/g. 2-s with Stafford

MERES: Save your philosophy for your students, West.

90. 3 B
CU West A/B
Meres' hand and photo in f/g.

Recognise him?

WEST: No.

91. 5 B
CU Meres

MERES: Yes you do.

92. 2 B
Very Tight 2-s o/s Meres, fav. West

Copyright Protected

On 92. on 2

BOOM
C 2

WEST: Has he been.....

MERES: Arrested? No.

93. 5 B
CU Meres

WEST: Good.

94. 2 B
CU West

MERES: He's dead.

WEST: Dead..but how?

MERES: Does it matter?

Photographs f/g.

WEST: I don't believe you.

95. 4 B
MCU Meres

HOLD as he sits

MERES: Who was he West?

Copyright Protected

On 96, on 2

BOOM
C 2

WEST: His name was Fuller....
Rhodesian....an engineer....he
couldn't go back it would have meant
96. 5 B imprisonment, he couldn't stay.../..the
Meres - reaction
97. 2 B Home Office can be incredibly cruel and
2-s A/B myopic.....he came to us.

MERES: Us?

WEST: To me.

MERES: How did he know?

WEST: What do you mean?

MERES: To come to you?

WEST: He was sent.

98. 5 B MERES: By whom?
Very Tight 2-s,
favouring Meres

You know,
MERES: /For someone so obviously
intelligent you can be bloody naive.

MERES: (contd.) You've been
used....conned....shafted....that white
charger has turned out to be a three-
99. 2 B legged donkey.
West - reaction
100. 5 B
2-s A/B

Copyright Protected

On 100. on 5

LOOM
C 2

MERES: Alright, so he came to you, and you arranged for him to be Gerald Clarke?

101. 2 B
CU West

WEST: British citizen .... for what it's worth.

102. 5 B
2-s A/B

103. 3 B (as Meres rises)
Low angle
HOLD Meres to b/g. then hold Stafford to f/g.

104. 5 B
CU Meres

MERES: His name was Vowden, Jonas Vowden, born in Sweden ....

105. 2 B
CU West A/B

at different times he has lived in most parts, wherever his particular vocation has taken him.

WEST: I don't believe you.

MERES: I didn't think you would. Vowden was K.G.B. trained...

106. 5 B
CU Meres

an assassin, one of their very best.

107. 2 B
Very tight 2-s
Meres L. fav.
West

WEST: No .... this is not true.

MERES: We became aware of his activities here only a few months ago .... we now know that he was responsible for at least three killings.

108. 5 B
CU Meres

WEST: This is nonsense.

Copyright Protected

On 108. on 5

BOOK C 2

109. 2 B
T.2-s A/B

MERES: Two of whom were women.

WEST: No.

MERES: You're not listening West! It's all here.

110. 5 B
CU Meres A/B

Take it ....

111. 2 B
T. 2-s A/B

read it.

112. 4 B
MCU Meres
Hold him R.

WEST: This is a trick.

MERES: Read it! I thought he wanted to stay in Britain?

113. 5 B
2-s West L. b/g.
Meres R. f/g.

How do you explain the visa to East Germany?

WEST: I can't .... I had nothing to do with it.

MERES: I know.

WEST: Then ....?

As Meres moves R.
HOLD HIM RIGHT

MERES: That's genuine .... Your romantic friend Fuller, Clearke, Vowden was off, things were getting complicated here.

114. 2 B
High angle Very Tight
2-s, Merest f/g.
West b/g.

WEST: But I swear .... I didn't know he was ....

115. 5 B
CU Meres

MERES: I want names .... dates .... places .... if you co-operate ....

116. 2 B
CU West

Copyright Protected

On 116. on 2

BOOM
C 2

WEST: You're wasting your time. I may be naive, but I'm not an informer.

117. 4 B

CU Meres

HOLD as he moves to b/g. to Tight 2-s, Meres L. and Stafford R.

STAFFORD: Are we transferring him to the section ?

MERES: Not for the moment; I don't want to tread on any departmental toes. We'll keep him here. He'll talk.

TAPE STOP (2)

/CAM.2 TO POS.A - HUNTER'S OUTER OFFICE
/CAM.4 TO POS.C - ditto
/CAM.5 TO POS.D - same set (hotel room)

TELECINE NEXT.

NOT BEING RUN IN TO STUDIO RECORDING

Copyright Protected

TELECINE (2)

NOT BEING RUN IN TO STUDIO RECORDING

6. EXT. CAR PARK. DAY 3. SOF
11.30 am.

LONELY IS ASLEEP IN THE BACK OF HIS PARKED TAXI. CALLAN LEANS ON THE HORN. LONELY IS RUDELY AWAKENED.

LONELY: What ... what ... it wasn't me, officer .....

CALLAN: You look almost human asleep.

LONELY: That was not funny, Mr. Callan. You know very well I've got a dodgy pump. Besides, it's my dinner hour.

CALLAN: At half past eleven?

LONELY: Well .... I'm an early eater.

CALLAN: You know Whitcombe Street?

LONELY: No.

CALLAN: Yes, you do.

LONELY: I can't remember it.

CALLAN: Finchley.

LONELY: Finchley?

CALLAN: Finchley, London, England.

T/C Contd.

LONELY: Oh, that Finchley.

Copyright Protected

On TELECINE

SOF

CALLAN: Yes, that Finchley. Wake up, Lonely .... you've been there before .... with me.

LONELY: Yes .... but .... I'm on call like .... I've got to stand by.

CALLAN: Stand by?

LONELY: It's really very important, Mr. Callan.

CALLAN: Important.

LONELY: Really.

CALLAN: So important that you get your head down in the back with the window closed so you can't see or hear anything?

LONELY: I wasn't really kipping, Mr. Callan, I was sort of .... researching.

CALLAN: You were what?

LONELY: Sort of testing the upholstery and the vehicle suspension.

CALLAN: Oh, come on, do me a favour.

LONELY: I can't drive you, Mr. Callan.

CALLAN: Are you pissed or paranoid?

T/C Contd.

Copyright Protected

On TELECINE

SOF

LONELY: I never drink and drive, you know that .... they could take my ticket away .... I'm sorry, Mr. Callan. I've been told ....

CALLAN: Told what?

LONELY: That you are not to be given the facility of transport" . Nothing to do with me .... oh, ... a right bladder that one is.

CALLAN: When was this?

LONELY: Yesterday.

CALLAN: Forget it.

LONELY: It's not my fault, Mr. Callan .... honest .... you know that.

CALLAN: Yea, I know.

CALLAN GETS OUT OF THE TAXI, AND WE SEE THE LONE FIGURE WALK ACROSS THE CAR PARK.

END OF TELECINE (2)

Copyright Protected

on TAPE STOP

BOOM C 2

118. 5 D — 7. HOTEL ROOM. DAY 3. NOON

High angle CU table and cards

PAN UP to West, HOLD Stafford b/g.

As he moves to f/g. HOLD Stafford

WEST SITS AT THE TABLE PLAYING A LONE GAME OF BRIDGE

STAFFORD WALKS DOWN TO TABLE AND WATCHES

TAPE RUN (1)

/CAM.5 MOVE LEFT OF D/

---

119. 5 D (left of) o/s 2-s, Stafford L. West b/g. — 7A. HOTEL ROOM as before — BOOM C 2

STAFFORD WATCHES WEST PLAYING CARDS

120. 4 C — 8. INT. HUNTER'S OUTER OFFICE. DAY 3, lunch-time — BOOM A 1

MCU Callan, as he enters. HOLD R.

PAN LEFT to MCU Liz

LIZ: He's at lunch. Be back about three. He said two, but he's always late.

121. 1 A

CU Sandwich box

PAN UP to Callan as he takes it.

CALLAN: Not hungry.

Copyright Protected

On 121. on 1

BOOM
A 1

122. 4 C — MCU Liz — A/B

LIZ: Not really. Lonely was very upset .... he told me what happened.

123. 2 A — MCU Callan

HOLD as he moves b/g. to f/g.

CALLAN: I didn't realise I was that personna non grata.

LIZ: Are you going to wait for Mr. Bishop?

124. 1 A — MCU Callan

125. 4 C — Liz - reaction

CALLAN: It's you I came to see ....

126. 2 A — CU Callan

I'm going away, going to take a holiday. It suddenly occurred to me, there's nothing for me here, and I am supposed to be on leave.... I haven't been away in seven years. I think I'm going to enjoy it. Champagne on the moonlit terrace, playing kneesy with a rich widow, and the handy thirty gallon drum of Ambre Solair.

127. 4 C — CU Liz

128. 2 A — CU Callan — A/B

It's all booked. I've just come in to pick up my passport.

HOLD as he moves to safe

LIZ: Mr. Callan .... it's .... difficult.

CALLAN: Not difficult. I still remember the combination. Unless, of course, it's been changed.

129. 4 C — CU Liz — A/B

130. 2 A — MCU Callan

LIZ: I'm sorry, Mr. Callan ....

HOLD LEFT

Copyright protected

On 130. on 2.

BOOM
A 1

CALLAN: Wait a minute, first Meres, Bishop, then Lonely ... you're not going to pull a stroke on me Liz, are you?

131. 4 C
MCU Liz
Callan's body f/g. R.

LIZ: I can't let you have your passport.

132. 1 A
CU Callan

CALLAN: I hope that's your sense of humour working overtime.

LIZ: Mr. Bishop ...

CALLAN: Screw Bishop!

133. 4 C
MCU Liz A/B

LIZ: He's given specific instructions.

CALLAN: Why?

LIZ: I don't ask questions .... I am sorry.

134. 1 A
Callan - reaction

/TELEPHONE RINGS

135. 4 C
MCU Liz A/B

Hello .... all right, sir ....

136. 1 A
Callan - reaction

Yes, I understand ....

CALLAN: Is that Bishop?

LIZ: I'll see you in the morning, sir. ..... I hope you'll feel better ....

137. 2 A
MCU Liz and telephone

As Callan grabs receiver R.o.f. PAN RIGHT

HOLD CU Callan

Copyright Protected

Or. 137. on 2

BOOM
A 1

CALLAN: Bishop?

BISHOP: Who's that?

CALLAN: Callan. I need my passport.

BISHOP: What for?

CALLAN: I'm going away.

BISHOP: Abroad?

CALLAN: Spain.

BISHOP: That isn't possible, Callan.

CALLAN: You forget, I'm on leave.

BISHOP: Leave?

CALLAN: You made that perfectly clear this morning.

BISHOP: This is nonsense, Callan.

CALLAN: Oh, really.

BISHOP: You're not going anywhere, Callan.

CALLAN: You want to bet the rent on that?

138. 4 C
Liz - reaction

139. 2 A
CU Callan A/B

BISHOP: Callan, you are under suspension.

Coming to 5.

Copyright Protected

On 139. on 2

BOOM
A 1

PAN DOWN with receiver as he slams it

CALLAN: Well, you can just work your suspension up your great fat .....
(BISHOP HANGS UP)

140. 5 D

BOOM
C 2

CU plate and fork and West's hand

9. INT. HOTEL ROOM. DAY 3. Lunch-time.

PAN UP to West

PAN LEFT to Stafford

WEST IS IRRITATINGLY SCRAPING HIS PLATE WITH HIS FORK.

STAFFORD, SITTING ON THE BED, TRYING TO DO A CROSSWORD, TURNS ON THE RADIO

GRAMS
Mod. Mood Music (to be post-dubbed)

TAPE STOP (3)

/CAM.2 TO POS.C - CALLAN'S ROOM/
/CAM.4 TO POS.D - CALLAN'S ROOM/
/CAM.5 TO POS.E - CALLAN'S ROOM/

Copyright Protected

On TAPE STOP

BOOMS
B 2
C 3

141. 4 D — 10. INT. CALLAN'S ROOM. DAY 3. PM.

WS, Callan and Hunter b/g.

HUNTER: Expensive.

CALLAN: If nothing else, being Hunter improved my taste.

HOLD Hunter R.

HUNTER: Very palatable .... I just dropped in to see how you are, David.

142. 5 E

Wide 2-s Callan b/g. Hunter enters R. and exits

CALLAN: No, you didn't.

HOLD Callan

HUNTER: Brusque as ever.

143. 2 C — CALLAN: How are things?

MS Hunter, as he sits - profile

HUNTER: Tedious and enervating. But then, at least I can play golf

144. 4 D

2-s Hunter f/g. bottom L. Callan b/g. R.

without having to have my caddie's politics checked.

CALLAN: I know what you mean.

HUNTER: I know about the passport. Liz rang me ....

145. 2 C

MCU Hunter - profile

thought I might be able to help.

146. 5 E

MS Callan - profile

CALLAN: Can you.

147. 2 C

MCU Hunter A/B

Copyright Protected

On 147. on 2

BOOMS
B 2
C 3

HUNTER: I'm afraid not. As you know, the Section is in a strange state of flux at the moment ....

148. 5 E
MCU Callan

149. 2 C
MCU Hunter A/B

things are very unsettled. I appreciate that it's an equally difficult time for you, David.

150. 4 D
Tight 2-s
o/s Bishop L. out of focus, Callan R. b/g.

CALLAN: I'm finished with the Section. Bishop made that pretty obvious.

HUNTER: Bishop had no right to give that impression,

151. 2 C
MCU Hunter A/B

on the contrary, as far as I am aware, there is no intention to remove you from the Section,

152. 4 D
Tight 2-s A/B

you have far too much experience for them to waste in some lost corridor. It really is a very good scotch.

HOLD Callan to b/g. L, then to 2-s f/g. as before

153. 2 C
MCU Hunter

CALLAN: I still want my passport.

HUNTER: Callan, you are being deliberately untoward.

154. 5 E
Tight MS Callan
Hold R. to table

CALLAN: If that means bloody minded, yes, I am.

155. 2 C
MCU Hunter

Coming to 4.

HUNTER: I've tried to explain.

Copyright Protected

On 155, on 2

BOOMS
B 2
C 3

156. 4 D
Tight 2-s
Hunter L. f/g.
Callan R. b/g.

CALLAN: No you haven't .... you haven't explained anything. They're treating me like the village idiot .... why can't I know who the new Hunter is .... why am I refused Section transport .... why am I treated like a leper by Meres and Bishop .... why can't I take a little holiday.

157. 2 C
CU Hunter - profile

HUNTER: You're making mountains out of molehills, David... naturally you're rather anxious at the moment ....

158. 5 D
MCU Callan
Hold L. to tight 2-s, Hunter L. Callan R.

CALLAN: I'm going abroad. I'm going to have a few days away from all this crap, and not you, not Bishop, no-one, is going to stop me, passport or no bloody passport.

Hold Hunter R. as he crosses R. to 2-s, Callan L. Hunter R.

HUNTER: I came round with the best of motives. Unfortunately, I can see I have to leave you with a warning .... don't attempt to leave the country. Thank you for the whiskey.

159. 4 D
MCU Hunter
He exits R.

160. 2 C
Tight MS Callan
TIGHTEN as he drinks

TAPE STOP (4)

/CAM.2 TO POS.D - same set/ /EXTRA FLAT IN

Copyright Protected

On TAPE STOP

BOOMS
B 2
C 3

PART OF SCENE 10 REPEATED FOR REVERSE CU'S OF HUNTER.

NOT TO BE TIMED

161. 2 D — 10A. CALLAN'S ROOM as before

CU Hunter

Maintain throughout repeat of scene

pick up at:

CALLAN: I'm finished with the Section. Bishop made that pretty obvious.

HUNTER: Bishop had no right to give that impression. On the contrary, as far as I am aware, there is no intention to remove you from the Section. You have far too much experience for them to waste in some lost corridor. It really is a very good scotch.

CALLAN: I still want my passport.

HUNTER: Callan you are being deliberately untoward.

CALLAN: If that means bloody minded, yes I am.

HUNTER: I've tried to explain.

CALLAN: No, you haven't .... you haven't explained anything. They're treating me like the village idiot ... why can't I know who the new Hunter

Continue on 2

Copyright Protected

On 161, on 2

BOOMS
B 2
C 3

CALLAN: (contd.)
why can't I know who the new Hunter is .... why am I refused Section transport .... why am I treated like a leper by Meres and Bishop .... why can't I take a little holiday.

HUNTER: You're making mountains out of molehills, David .... naturally you're rather anxious at the moment ....

CALLAN: I'm going abroad. I'm going to have a few days away from all this crap, and not you, not Bishop, no-one is going to stop me, passport or no bloody passport.

HUNTER: I came round with the best of motives. Unfortunately, I can see I have to leave you with a warning ... don't attempt to leave the country. Thank you for the whiskey.

End of repeat for
reverse CU

TAPE STOP (5)

/CAM.2 TO POS.B - HOTEL ROOM/
/CAM.5 TO POS.B - ditto /

Copyright Protected

On TAPE STOP

BOOM
A 2

11. INT. HOTEL ROOM. DAY 3. PM

162. 2 B

High angle 2-s
Stafford L.
West R.
Card table bottom C.

PED DOWN, hold 2-s

WEST: Your partner won't increase your bid in that suit unless he or she has trump support .... okay?

STAFFORD: Right.

WEST: If your partner opens the bidding with one in a suit ....

STAFFORD: I assume that he must have at least four other cards in that suit ....

WEST: Plus at least twelve or thirteen honour points ....

As West stops speaking TIGHTEN

HOLD as he falls

163. 5 B

Tight MS pulling out his gun

164. 2 B

MCU West, hands and cards fwd.

As cards drop, PAN DOWN to TIGHT MS cards on floor

SLIDE

'CALLAN, End of Part One'

GRAMS

Theme music (post-dub)

Hold for .10"

Fade Sound

FIRST COMMERCIAL BREAK

Copyright Protected

CALLAN (8)

"NONE OF YOUR BUSINESS"

ACT TWO

CAM.1 POS.A - HUNTER'S OUTER OFFICE
(stays put)
CAM.2 POS.A - HUNTER'S OUTER OFFICE
CAM.3 POS.C - ditto IN CAM.4'S LOOP
CAM.4 POS.E - LONELY'S ROOM
CAM.5 POS.F - ditto (ON LOW DOLLY)

FADE UP
SLIDE — GRAMS
'CALLAN Part Two' — Theme music (post-dub)

165. 4 E — 12. INT. LONELY'S ROOM. DAY 3. EVENING. — BOOM C 4

MS Lonely as he opens door

HOLD RIGHT as the door shuts

Callan revealed to 2-s, Callan L. Lonely R.

CALLAN: I hope you paid for that lot.

166. 5 F (as Lonely goes down on his knees)

Low angle MS floor

PAN UP as Lonely kneels into shot

Callan kneels into 2-shot, Callan L. and Lonely R.

HOLD 2-s

LONELY: Eh! (SPILLS SHOPPING) That's the second time today you done that, Mr. Callan. (CALLAN HELPS PICK UP CANS) Ta. You're not mad with me are you, Mr. Callan?

CALLAN: I've got a little job for you.

LONELY: Well, if I can help, Mr. Callan.

Coming to 3

CALLAN: I need a passport.

Copyright Protected

On 166. on 5

BOOM
C 4

167. 3 C (as Callan gets up)
Low angle

Callan enters into 2-s R.
Lonely L.

LONELY: That all?

CALLAN: I want it quickly.

LONELY: You have to go to that place with the funny name and fill in the forms....they can do it quick if its an emergency or something.

168. 5 F
Very tight 2-s
Lonely L.f/g.
Callan R.

CALLAN: Don't go simple on me, son.

169. 3 C
Very tight 2-s
fav. Lonely.

LONELY: It'll cost you.

CALLAN: You know someone?

LONELY: A friend of a friend of a friend.

CALLAN: I need it for Saturday.

170. 5 F
2-s A/B

LONELY: You'll be lucky.

CALLAN: I better be, that's when I'm leaving.

171. 3 C
2-s A/B

LONELY: Going away are you Mr. Callan?

172. 5 F
2-s A/B

Copyright Protected

On 172. on 5

BOOM C 4

173. 3 C — CALLAN: Finchley. /
2-s A/B

Callan rises out of shot

174. 4 E — Fix it! /
Tight MS
Callan as he exits

175. 3 C — And bite your tongue. /
2-s A/B

BOOM A 1

176. 2 A — 13. INT. HUNTER'S OUTER OFFICE. DAY 4. AM.
Tight 2-s, Stafford b/g. L. Meres f/g. R. - profile

MERES: .... when .... I see .....
Yes .... Yes ..... Right.
A severe coronory.

STAFFORD: How convenient.

MERES: But he's suspicious.

STAFFORD: Poison?

MERES: No trace, but he's convinced that West was murdered .... pure intuition.

STAFFORD: Thank God we have a pathologist with imagination.

Coming to 1.

MERES: West wasn't that important.

Copyright Protected

On 176. on 2

BOOM
A 1

STAFFORD: He obviously knew enough to be a threat to someone.

177. 1 A — CU Meres

MERES: Yes .... someone.

Someone.

I thought Vowden was on his own.

STAFFORD: Whoever killed West knew what he was about;

178. 2 A — T. 2-s A/B

an untracable poison that induces a fatal coronry.

MERES: He also knew where to find him.

179. 1 A — CU Meres A/B

STAFFORD: But how?

MERES: I want answers, Stafford, not questions. This 'someone' is really someone. He..

180. 2 A — T.2-s A/B

STAFFORD: Or she.

MERES: .. or she makes Vowden look old-fashioned. And I want him.

STAFFORD: Do you want me to check West's girl?

MERES: No, I will.

TAPE STOP (6)

/CAM.2 TO POS.E - STELLA'S ROOM/
/CAM.4 TO POS.F - ditto

Copyright Protected

TELECINE (3)

NOT BEING RUN INTO STUDIO RECORDING

14. EXT. STREET. DAY 4. AM. SOF

CALLAN AND LONELY WALKING DOWN A DESERTED STREET

CALLAN: Is that him?

LONELY: Yea.

CALLAN: Isn't it marvellous. He sticks out like a pimple on a pig's ..... Walk on.

LONELY EXITS. WE PICK UP MEALING LEANING ON A PARKING METER

CALLAN: Lonely explained?

MEALING: He bent my ear. You the customer?

CALLAN: Yes.

MEALING: Who are you?

CALLAN: Like you said, I'm the customer.

MEALING: Are the law on you?

CALLAN: No.

T/C Contd.

MEALING: British citizen?
CALLAN: Yes.
MEALING: You look foreign.

Copyright Protected

On TELECINE

SOF

Do what?

CALLAN: / Look mate I want a passport, I don't want to marry your sister.

MEALING: Just curious.

CALLAN: Don't be.

MEALING: It's going to cost.

CALLAN: How much?

MEALING: Depends.

CALLAN: On what?

MEALING: All sorts.

CALLAN: Look, it's freezing cold out here. Do you mind?

MEALING: How bad you need it.

CALLAN: Not so bad that I can't shop around.

MEALING: Don't be like that.

CALLAN: When can I collect?

MEALING: Hang about...I'm only the nose....I got to talk to people, we can't go servicing every punter that rattles his money, I mean you could be anyone.

CALLAN: I need it for Saturday.

T/C Contd.

MEALING: That's a touch instant, isn't it?

Copyright Protected

On TELECINE

SOF

CALLAN: Yes or no?

MEALING: Give me two hours ....
Where do I find you?

CALLAN: I'll find you.

end of TELECINE (3)

Copyright Protected

On TAPE STOP

BOOM B 3

7. INT. STELLA'S ROOM. DAY 4
LUNCH-TIME

181. 2 E
CU Stella
Meres o-o-f f/g. R.

STELLA: Strange we've never met. What department are you?

MERES: Modern languages. Paul borrowed some books. I was wondering if he'd finished with them.

STELLA: He hasn't been home for the past few nights. I don't know where the hell he is. It's not like him, he always 'phones me if something comes up. Have you any idea?

182. 4 F
CU Meres - profile

183. 2 E
Very tight 2-s
Stella L. o/s
Meres R.

MERES: Sorry, I just came for my books.

STELLA: I've been thinking of going to the police. The only thing that stops me is that Paul has this sort of thing about the authorities. You know, you know him, especially the police.

184. 4 F
CU Meres A/B

185. 2 E
CU Stella

MERES: What about his address book, ring round his friends?

STELLA: I've never seen an address book. Anyway he doesn't have many actual friends. A few colleagues like you. He's very solitary. His father's dead. I rang his mother, she hasn't seen him.

MERES: Can't you think of anyone else, or anywhere?

STELLA: I should go to the police. It's bloody silly. He may be hurt.

TAPE STOP (7)

Copyright Protected

TAPE STOP (7)

CAM.2 SWING ROUND TO LUCAS' OFFICE
CAM.4 TO POS.G - LUCAS' OFFICE
CAM.5 TO POS.G - ditto

BOOM B 3

16. INT. LUCAS' OFFICE. DAY 4. PM.

186. 5 G
Low angle Lucas' feet on desk f/g. Reeves b/g.

REEVES: But I could send you the other half, Mr. Lucas ... you can trust me ... once I get back I'll be all right. There's money waiting for me.

187. 2 E
High angle MS Lucas

LUCAS: Sorry, old son ... no can do ... in this business it's readies.

188. 5 G
A/B

189. 2 E
MS Lucas A/B

REEVES: What can I do?

LUCAS: Find the other two-fifty ... there must be someone ?

REEVES: Not here.

190. 4 G
High angle 2-s Lucas L. Meres R.

LUCAS: Sell something.

REEVES: I've already sold everything to raise the first half.

Coming to 2

Copyright Protected

On 190. on 4

BOOM
B 3

LUCAS: Look, I'll drop fifty, so that's two hundred you owe me

191. 2 E

MS Lucas

HOLD Lucas L.

I can't be fairer than that.

REEVES: Seems an awful lot.

Reeves enters to 2-s L.

Callan enters into 3-s R.

Reeves L.
Lucas f/g. C.
Callan R., fav. Callan

LUCAS: You need it awful bad. Demand and supply my old son. The ten commandments of commerce.

CALLAN: Oh, sorry.

REEVES: If I can raise the two hundred ...?

LUCAS: Then we're in business.

REEVES: I'll try.

LUCAS: You do that.

REEVES: As soon as I ....

As Reeves exits R. HOLD 2-S, Lucas L. Callan R.

Hold Lucas L. to desk

LUCAS: As soon as you like. What a shpunker ..... I've got his bleedin' heart all over the carpet. Sorry about that, Mr. ... Tucker ?

192. 4 G

2-s

Lucas enters R. to L. to 2-s, Lucas L. Callan R.

CALLAN: Tucker.

Coming to 2.

LUCAS: That one thinks we're a benevolence society.

Copyright Protected

On 192. on 4

BOOM
B 3

193. 2 E — MCU Lucas

CALLAN: He looked worried.

LUCAS: Worried you'd be in his shoes.

194. 5 G — Low angle MCU Callan, desk f/g.

Frankie has explained about the price?

195. 2 E — MCU Lucas

196. 5 G — Low angle MCU A/B

197. 2 E — CU Lucas

CALLAN: He was joking of course?

LUCAS: No, Mr. Tucker, we don't joke about anything as serious as money.

198. 5 G — CU Callan

You want a passport by Saturday

199. 2 E — CU Lucas A/B

it's going to cost you a century, and that's cheap, believe me.

TAPE RUN (2)

CAM.3 TO POS.C - LONELY'S ROOM in CAM. 4's LOOP

LUCAS REPOSITIONS

DORMAN IN TO SET

TELECINE NEXT

NOT TO BE RUN IN TO STUDIO RECORDING

Copyright Protected

TELECINE (4)

NOT TO BE RUN IN TO STUDIO RECORDING

17. EXT. CAR SALES. DAY 4. PM SOF

REEVES ACCOSTS CALLAN AS HE LEAVES LUCAS.

Excuse me,
REEVES: /I was wondering....I know it's none of my business....

CALLAN: What's none of your business?

REEVES: Are you after the same thing as me from Lucas?

CALLAN: What would that be?

REEVES: A passport?

CALLAN: Maybe....why?

REEVES: Look I know it's none of my business.....

CALLAN: We've already been through that.

REEVES: What's he charging you?

CALLAN: What's that to you?

REEVES: Please I must know.

CALLAN: Do you mind?

REEVES: I'm sorry ... please.

CALLAN: A hundred.

REEVES: A hundred! A hundred.

End TELECINE (4) (HE EXITS).

Copyright Protected

On TAPE RUN

BOOM
B 3

200. 2 E

Very tight o/s,
Dorman Left,
fav. Lucas

18. INT. LUCAS' OFFICE. DAY 4. PM

LUCAS: ..... I'll arrange it. Our friends don't like the sound of Mr. Tucker. Thinks the firm should investigate.

TAPE STOP (C)

CAM.2 TO POS.F - LONELY'S ROOM
CAM.4 TO POS.E - ditto
CAM.5 TO POS.F - ditto in CAM.2's LOOP

BOOM
C 4

201. 5 F

Tight MS Lonely and magazine

19. LONELY'S ROOM. DAY 5. AM

202. 3 C

WS Lonely's legs,
f/g. Dorman's feet

203. 5 F

MS Lonely A/B

204. 4 E

High angle Tight
MS Dorman

LONELY: This is private in here. How did you get the key to my door? Who are you ... what you want?

205. 2 F

High angle MS
Lonely

206. 4 E

MS Dorman A/B

207. 2 F

MS Lonely A/B

Copyright Protected

On 207. on 2

BOOM
C 4

Dorman enters
f/g. L. to h/a
2-s, o/s Dorman
L. fav. Lonely

LONELY: (contd.)
You can't just push in here

208. 4 E
MS Dorman A/B

DORMAN: I'm not looking for aggravation, so don't give me any. What a stink pit.

209. 5 F
Tight MS Lonely

LONELY: It's the drains.

210. 4 E
MS Dorman A/B

DORMAN: You've got an acquaintance ... name of ... Tucker?

211. 5 F
Tight MS Lonely A/B

LONELY: Not actually an acquaintance ...

DORMAN: What's his game?

LONELY: Game?

212. 4 E
MCU Dorman

DORMAN: I'm enquiring .... information ....

213. 5 F
Lonely - reaction

for a firm ....

214. 4 E
MCU Dorman A/B

they want to know all about him .... business .... said to see you ....

215. 5 F
Lonely - reaction A/B

said you would be helpful .... co-operative ....

216. 4 E
MCU Dorman A/B

know him?

217. 5 F
Lonely A/B

Coming to 4.

LONELY: I just know him from the nick.

Copyright Protected

On 217. on 5

BOOM
C 4

DORMAN: He's been inside?

LONELY: Peterman .... good hands .... nothing Mr. Callan don't know about locks.

218. 4 E
MCU Dorman

CALLAN: Callan?

219. 2 F
MCU Lonely

LONELY: No, Tucker .... Mr. Tucker .... he don't like people asking questions .... he's hard.

DORMAN: Is he wanted?

LONELY: No.

DORMAN: In bother with any firm?

LOOSEN SLOWLY to h/a 2-s, o/s Dorman, fav. Lonely

LONELY: No.

DORMAN: Got money?

LONELY: He don't go short.

DORMAN: Where's his place?

LONELY: Don't know.

220. 4 E
MCU Dorman A/B

HOLD as he moves R.

221. 2 F
MCU Lonely A/B

222. 3 C
Lonely

Dorman sits through to 2-s, Dorman L. b/g. Lonely R. f/g.

Copyright Protected

On 222. on 3

BOOM
C 4

DORMAN: I'll ask you again .... slowly. (PRESSURE ON LONELY'S LEG) Where's .... his .... place?

223. 4 E
CU Dorman's hand and Lonely's knee

224. 5 F
2-s Dorman F/G. L. Lonely R

LONELY: He moves around. I don't know, hones.

TIGHTEN

DORMAN: His address .... please.

225. 3 C
2-s A/B

LONELY: All right.

SLOWLY TIGHTEN to MCU Dorman

DORMAN: Make sure it's right first time, or you'll be an accident looking for a place to happen.

226. 5 F
CU Lonely

TAPE STOP (9')

CAM.1 TO POS.B - CALLAN'S BEDROOM
CAM.2 TO POS.G - CALLAN'S BATHROOM
CAM.4 TO POS.H - CALLAN'S KITCHEN
CAM.5 TO POS.E - CALLAN'S L.R. - BACK ON PED.

Lonely dresses

Copyright Protected

On TAPE STOP

ROOM
C 5

20. INT. CALLAN'S KITCHEN. DAY 5. AM.

thru-out C's flat

227. 4 H

CU Dorman's hands on oven door

PAN UP

HOLD DORMAN to b/g.

DORMAN SEARCHES CALLAN'S FLAT

228. 5 E — 20A. INT. CALLAN'S LIVING ROOM

WS

Dorman b/g. to f/g.

PAN DOWN to sofa as Dorman searches under cushions

He exits R.

229. 2 G — 20B. INT. CALLAN'S BATHROOM

WS Thru bedroom door, Dorman b/g.

230. 1 B — 20C. INT. CALLAN'S BEDROOM

Tight MS Dorman's hands as he searches bed

LOOSEN

HOLD R. to military chest

231. 2 G — 20D. INT. CALLAN'S BATHROOM

WS, Doorman b/g.

232. 1 B — 20E. INT. CALLAN'S BEDROOM

CU drawer of the chest

HOLD as Dorman's hand takes soldier

PAN UP to MCU Dorman and soldier

TAPE RUN (3)

Copyright Protected

On TAPE RUN

/CAM.1 TO POS.C - same set
/CAM.4 TO POS.J - CALLAN'S L.R.
/CAM.5 TO POS.H - CALLAN'S BEDROOM/

TELECINE (5)

NOT TO BE RUN IN TO STUDIO RECORDING

21. INT. SHOP. DAY 5. AM SOF

STAFFORD, POSTED TO KEEP WATCH ON STELLA, PEERS THROUGH A WINDOW OPPOSITE, PAINTED OVER WITH WINDOW WHITE. SHE IS DRESSING THE PRINT GALLERY WINDOW .

STAFFORD TURNS AWAY BORED

END OF TELECINE (5)

Copyright Protected

On TAPE RUN

BOOM
C 5

233. 4 J

MS Front door as Callan and Lonely enter

22. INT. CALLAN'S LIVING ROOM. DAY 5. AM.

Hold Callan R.

Lonely walks in and out of the 2-s

LONELY: I didn't want to mess with him, Mr. Callan. I told him where we met.

CALLAN: What else did he want to know?

LONELY: If you had money..

234. 5 H

2-s Lonely/Callan

CALLAN: And you said?

HOLD Callan R.

Lonely enters into 2-s L, back view

22A. INT. CALLAN'S BEDROOM.

LONELY: I sort of .... passed it off.

CALLAN: He was just .... making enquiries?

LONELY: That's right.

CALLAN: He ask you where I lived?

LONELY: No, no .... I said you moved around .... He didn't say nothing.

235. 1 C

CU drawer with soldiers

236. 5 H

Tight MS Callan

HOLD LONELY to 2-s L, Callan R.

As Callan hits Lonely out of frame TIGHTEN 2-s

Copyright Protected

On 236. on 5

BOOM
C 5

CALLAN: You're lying to me, mate, you're a lying little stump.

LONELY: He hurt me, Mr. Callan.

237. 2 E

Tight 2-s, Lucas b/g. L. - profile, Dorman f/g. R. - profile

23. INT. LUCAS' OFFICE. DAY 5. LATE AM.

BOOM
R 3

LUCAS: Don't seem right, somehow.

DORMAN: There was nothing, his place was as bare as a Jew's gift box.

LUCAS: Exactly.

DORMAN: What do you mean?

LUCAS: Too bleeding spartan .... like a man with no identity; I don't reckon our Mr. Tucker.

DORMAN: Callan.

LUCAS: What?

DORMAN: The little creep knew him as Callan .... two handles.

LUCAS: The more I know, the less I like. What's that?

DORMAN: For my youngest .... been ill, off school.

Copyright Protected

On TAPE RUN

/CAM.1 TO POS.A - HUNTER'S OUTER OFFICE/
/CAM.2 TO POS.H - CAR SALES ROOM /
/CAM.4 TO POS.K - ditto /
/CAM.5 TO POS.X - ditto /

---

238. 1 A — 24. INT. HUNTER'S OUTER OFFICE. DAY 5. PM. — BOOM A 1

CU File and Liz' hands

PAN UP to MCU Liz

HOLD

MERES: Got hold of Lonely yet?

LIZ: Not yet.

MERES: Where the hell is he?

LIZ: I don't know. Maybe he's getting something to eat.

PAN RIGHT to MCU Meres

MERES: And maybe he's skiving again. When you raise him, you tell him I'm going to personally nail him to that damned taxi.

239. 5 X — 25. INT. LUCAS' SHOWROOM. DAY 5. PM. — BOOM B 1

WS, Lucas b/g. car f/g.

CRAB LEFT. HOLD Lucas to MS

As Callan opens car door he enters to 2-s, Callan L. and Lucas R.

CALLAN: Having a party?

LUCAS: How did you .... That was locked .... What do you want?

Coming to 4

Copyright Protected

On 239. on 5

BOOM
B 1

CALLAN: Friendly conversation, like your minder had with Lonely before he turned my place over.

240. 4 K
Very tight 2-s, low angle, fav. Lucas

LUCAS: You must be mistaken, Mr. Tucker.

/CAM.5 TO POS.J same set

CALLAN: Did he find what you sent him for?

241. 2 H
Very tight 2-s, low angle, fav. Callan

LUCAS: I don't know what you're ....

CALLAN: Don't waste my time, Mr. Lucas .... what about the passport?

242. 4 K
T.2-s A/B

LUCAS: Not on .... internal organisation problems .... no can do .... sorry.

243. 5 J
Low angle 2-s, Callan L. Lucas R.

CALLAN: You may well be.

LUCAS: What's that supposed to mean?

As Callan goes R. and to b/g. Hold Lucas f/g.

CALLAN: Work it out for yourself.

ZOOM IN to Callan b/g. and hold him to door L. b/g.

TAPE STOP (10)

Copyright Protected

On TAPE STOP

/CAM.2 TO POS.J - CALLAN'S LIVING ROOM/
/CAM.4 TO POS.N - GALLERY
/CAM.5 TO POS.L - GALLERY

TELECINE (5)A

NOT TO BE RUN IN TO STUDIO RECORDING

26. EXT. CAR SALES ROOM. SOF
DAY 5. PM.

LONELY'S TAXI. LONELY TALKS OVER HIS SHOULDER TO CALLAN, IN THE BACK OF THE CAB. THEY ARE WAITING.

LUCAS COMES OUT OF HIS OFFICE.

CALLAN: I thought he might.

LONELY: That him?

CALLAN: Like a blind man in the fog this one.

END TELECINE (5)A

Copyright Protected

On TAPE STOP

BOOM C 4

244. 4 N — 27. INT. GALLERY. DAY 5. PM.

CU Picture

As Stella crosses R. LOOSEN and CRAB RIGHT

Lucas enters to 2-s, Stella f/g. Lucas b/g. to f/g.

245. 5 L

LUCAS: Is he in?

MS as Stella crosses f/g.

Lucas exits b/g.

Hold Stella L. to desk

/CAM.4 TO POS.L same set

246. 2 J — 28. INT. CALLAN'S L.R. DAY 5. PM. — BOOM B 2

MS Callan b/g.

/CAM.5 TO POS.M same set

CALLAN: (ON PHONE) Good boy, Lonely. Thanks.

247. 4 L — 29. INT. GALLERY. DAY 5. PM — BOOM C 4

MS Stella

TRUCK BACK as Lucas enters R. f/g. and exits b/g.

KEEP TRUCKING BACK to WS

STELLA: That was quick, Mr. Lucas.

LUCAS: How's business?

STELLA: Non existant today.

LUCAS: Antiques .... I told him antiques. More money than savvey, the people that go in for antiques.

Callan enters f/g. R. CRAB LEFT.

HOLD CALLAN to b/g.

248. 5 M

Tight MS Stella

Copyright Protected

On 248. on 5

BOOM
C 4

Hold her R. to
2-s with Callan,
Stella L. Callan R.

STELLA: Good afternoon, sir. Can I help you?

CALLAN: I'm looking for a present ... my wife ... our anniversary.

T A P E R U N (5)

TELECINE NEXT

NOT TO BE RUN IN TO STUDIO RECORDING

Copyright Protected

On TAPE RUN

TELECINE (6)
NOT TO BE RUN IN TO STUDIO RECORDING

30. INT. SHOP. DAY 5. PM SOF

STAFFORD IS LOOKING OUT OF THE WINDOW, ALERT. HE HOLDS THE PHONE. HE HAS JUST DIALLED A NUMBER.

STAFFORD: Liz, get me Meres. Quick.

HE TURNS TO WATCH THE GALLERY OPPOSITE AGAIN.

END OF TELECINE (6)

Copyright Protected

On TAPE RUN

BOOM
A 1

249. 1 A

Very tight 2-s
Meres L. Liz R.,
fav. Meres

31. HUNTER'S OUTER OFFICE.
DAY 5. PM.

MERES: Meres ... what .... what the hell is Callan doing there?

SLIDE

'CALLAN, End of Part Two"

GRAMS
Theme
Music
(post-dub)

Hold for .10"

Fade Sound

SECOND COMMERCIAL BREAK

Copyright Protected

CALLAN (8)

"NONE OF YOUR BUSINESS"

ACT THREE

/CAM.1 POS.D - LUCAS' OFFICE
/CAM.2 POS.C - CALLAN'S L.R.
/CAM.3 POS.D - LUCAS' OFFICE
/CAM.4 POS.M - same set (GALLERY)
/CAM.5 POS.M - stay put (GALLERY)

FADE UP
SLIDE
'CALLAN, Part Three'

GRAMS
Theme music (post-dub)

250. 5 M — 32. INT. GALLERY. DAY 5. PM. — BOOM C 4

2-s Stella L.
Callan R.
pictures f/g.

CRAB LEFT

HOLD 2-s

As Callan exits R. hold Stella f/g. L.

Black enters b/g.R. Hold him R. to 3-s, Stella f/g. L. Callan and Black B/g. R.

CALLAN: /No, a bit odd, that. No. No. No.

BLACK: Can I help, Stella?

251. 4 M

MCU Stella

/CAM.5 TO POS.L same set

STELLA: This gentleman is looking for an anniversary present.

252. 5 L

2-s, Stella f/g. conceding Callan and Black b/g. R.

Would you excuse me, sir.

Stella exits, revealing Callan to T.2-s, Callan L. Black R.

BLACK: Anything specific in mind, sir?

Coming to 4.

Copyright Protected

On 252. on 5

BOOM
C 4

CALLAN: Someone recommended you.

BLACK: Who?

CALLAN: Mr. Lucas.

BLACK: One of our best customers .... do you know him well?

CALLAN: I only met him today.

BLACK: On business?

253. 4 M — CU Callan — CALLAN: You could say that. I have the money

254. 5 L — T. 2-s A/B — .... a hundred.

BLACK: None of my prints are that expensive, sir.

CALLAN: Lucas said a hundred.

255. 4 M — CU Callan — BLACK: Mr. Lucas did .... for what?

CALLAN: Without let or hindrance .... a little private business?

256. 5 L — CU Black

BLACK: I'm sorry, sir?

257. 3 D — Low angle tight 2-s, Dorman f/g.L. Lucas b/g.R.

33. INT. LUCAS' OFFICE. DAY 6. AM.

BOOM
B 3
F/P 1

Copyright Protected

On 257. on 3

BOOM
B 3
F/P 1

LUCAS: Mr. Tucker .... Lucas .... Look, I've been thinking, 'phoning around .... I think we could deliver that order in time, that is, if you're still interested in the article. Good .... Yes, one hundred .... let's just call it a change of heart, shall we? He'll be waiting.

TAPE STOP (11)

CAM.4 TO POS.D - CALLAN'S L.R.
CAM.5 TO POS.E - ditto

CALLAN'S BEDROOM DOOR STRUCK

---

258. 4 D — 34. INT. CALLAN'S L.R. DAY 6. AM. — BOOM C 5

WS, Callan b/g.

Hold him L. to kitchen, then R. to door

CALLAN: Who is it?

DORMAN: (v.o.) From Mr. Lucas.

As Dorman enters R. hold him to table f/g.

CALLAN: I thought Lucas was coming himself.

259. 2 C

DORMAN: He's a busy man.

Wide 2-s, Callan b/g. L, Dorman f/g. R.

CALLAN: You'll need a photograph

Hold Callan to table. TIGHTEN

260. 4 D

Tight MS Dorman and photo

On 260. on 4

BOOM
C 5

261. 2 C — Tight MS Callan

DORMAN: Very nice.

262. 4 D — Tight MS Dorman A/B

CALLAN: When will it be ready?

DORMAN DRAWS CALLAN'S COFFEE CUP TOWARDS HIM, THEN SLOWLY, DELIBERATELY, AND REPEATEDLY, 'DUNKS' THE PHOTOGRAPH IN IT.

263. 2 C — Callan - reaction

264. 4 D — Dorman A/B

DORMAN: Lonely tells me you're Jack the Lad .... handsome with safes.

265. 2 C — Callan A/B

266. 4 D — Dorman A/B

CALLAN: Lonely talks too much.

267. 5 E — Tight MS Callan

DORMAN: Good hands, he said.

Hold L. and R. with chair, to 2-s, Callan L - profile, Dorman R. - profile

CALLAN: Really.

DORMAN: Knew a punter got his hands all messed up .... nasty .... caught in a lift door .... several times.

CALLAN: Very careless.

DORMAN: He was putting his trunk in where it wasn't wanted .... asking questions, making himself a right pest .... so they sent the pest control in .... he's never worked since.

DORMAN: Maybe he was a friend of yours?

Coming to TAPE STOP

Copyright Protected

On 267. on 5

BOOM
C 5

As Dorman reaches for Callan
TIGHTEN 2-s
and hold frame still for action

As Dorman falls out of frame R.
HOLD CALLAN

CALLAN: I don't have any friends.

AS AN UNSUSPECTING DORMAN REACHES FOR CALLAN, CALLAN SLAMS HIS HEAD DOWN ON THE TABLE, USES A KARATI CHOP TO THE NECK, THEN TIPS THE TABLE - AND DORMAN- AWAY FROM HIM

TAPE STOP (12)

/CAM.2 TO POS.E - LUCAS' OFFICE/
/CAM.4 TO POS.L - GALLERY
/CAM.5 TO POS.K - GALLERY

Callan repos to Lucas' office

---

268. 1 D

MCU Lucas, and drink

35. INT. LUCAS' OFFICE. DAY 6. AM.

BOOM
B 3

269. 2 E

MS Door

As Salesman is thrown in by Lucas, hold him L. to Lucas

Salesman exits L.

Callan steps in R. to 2-s, Lucas L. o/s Callan R.

CALLAN: You put the finger on me.

LUCAS: Not me, Mr. Tucker.

CALLAN: Who then, the gallery man?

Coming to 1.

Copyright Protected

On 269. on 2

BOOM
B 3

LUCAS: We can still do business, Mr. Tucker .... forget the hundred, call it twenty-five, eh?

CALLAN: You're just the office boy.

LUCAS: I mean, if we can't do a favour for a friend ....

270. 1 D

Very tight 2-s favouring Callan

CALLAN: Son, your Aunty .... at my place .... in a bad way .... I want her removed.

TAPE STOP (13)

CAM.2 TO POS.K - GALLERY

Lucas changes to dinner suit

---

271. 4 L

WS Black and Stella b/g. to f/g.

Stella exits R. Black exits L. f/g.

36. INT. GALLERY. DAY 6. EVENING.

BOOM
C 4
F/P 2

BLACK: Goodnight, Stella.

STELLA: Goodnight, Daniel

272. 5 K

MS picture

Black enters R.

CRAB LEFT, HOLD BLACK as he slides picture panels L.

Reeves is revealed b/g. L. to 2-s

PAN RIGHT, hold 2-s as they go to b/g.

BLACK: You shouldn't be here. I thought we agreed ....

Copyright Protected

On 272. on 5

BOOM
C 4
F/P 2

REEVES: Except in an emergency, I think we said.

273. 4 N
WS, Black to f/g.
R. then to b/g. L.

2-s as Black exits b/g. R. to b/g. L.

BLACK: Something wrong?

/CAM.5 TO POS.L same set

REEVES: Avarice, my friend .... cupidity.

BLACK: I'm not in the mood for conundrums.

274. 2 K
MS Black

Hold 2-s for action, favouring Black

REEVES: You've been deceiving us, we don't care for that. We are worried about you.

/CAM.4 TO POS.N same set

BLACK: I don't know what you mean.

REEVES: The passports .... your greedy little shop on the side.... and your moronic business associate, Mr. Lucas.

BLACK: You know about Lucas?

REEVES: I've met him. I thought I'd better see what you were up to, what sort you were mixing with .... it was quite a performance.

275. 5 L
Very tight 2-s, fav. Black

BLACK: I needed money .... quickly .... a few passports .... I didn't think it would matter.

276. 4 N
Very tight 2-s, fav. Reeves

Copyright Protected

On 276. on 4

BOOM
C 4
F/P 2

REEVES: You didn't think ....
I thought our commitment transcended
mere money.

277. 5 L
2-s, fav. Black A/B

obviously, not.
Brilliant hands, but a covertous
mind ....

LOOSEN, and hold
for action

278. 4 N
2-s, fav. Black
this time

didn't you
realise that your "few passports"

279. 5 L
2-s, now favouring
Reeves

could jeopardise my entire operation.
Both you and your friend West have been
disappointments.

281. 4 N
A/B fav. Black

BLACK: Oh, really.

REEVES: West got himself caught.

282. 5 L
A/B fav. Reeves

BLACK: What happens if ....

REEVES: Don't worry, he had a heart
attack, so sudden. Looked so healthy,
so young .... sad.

283. 4 N
A/B fav. Black

BLACK: You didn't have to.

REEVES: But I did.

284. 5 L
A/B fav. Reeves

BLACK: He didn't know about you.

Copyright Protected

On 284. on 4

BOOM
C 4
F/P 2

285. 4 M — REEVES: He know about you.
Black - reaction

286. 5 L — And the immediate problem is .... you!
CU Reeves

TAPE STOP (14)

CAM.3 TO POS.E - GALLERY IN 2' LOOP
CAM.4 TO POS.L - same set
CAM.5 TO POS.M - same set

Black deaded

Make-Up - blood, please

TELECINE NEXT

NOT TO BE RUN IN TO STUDIO RECORDING

Copyright Protected

TELECINE (7)

NOT TO BE RUN IN TO STUDIO RECORDING

37. INT. SHOP. DAY 6. EVENING SOF

STAFFORD IS STILL ON WATCH. HE HEARS FOOTSTEPS APPROACHING, AND GLANCES THROUGH HIS PEEPHOLE IN THE WINDOW PAINT.

HE IS AT ONCE ALERT.

END TELECINE (7)

Copyright Protected

On TAPE STOP

BOOM
C 4
F/P 2

287. 4 L — 38. INT. GALLERY. DAY 6. EVENING.

Tight MS Callan's feet, stepping over mat

Hold Callan as he walks to b/g.

288. 2 K

MS Callan

Hold as he moves to f/g.

PAN DOWN as he kneels

289. 3 E

Low angle Callan and body f/g. Stafford enters b/g. R.

290. 2 K

High angle tight MS Callan and body

CALLAN: What the hell are you doing here?

291. 3 E

A/B

292. 2 K — STAFFORD: Getting a bit warmer.

MS Callan A/B

293. 5 M

CU Stafford's gun

PAN UP to MCU Stafford

294. 2 K (as Callan moves) — STAFFORD: (contd.) Slowly.

Hold 2-s for action

CALLAN: But I was .....

STAFFORD: Face the wall - feet apart - you know the drill.

Coming to TAPE STOP

Copyright Protected

On 294. on 2

BOOM
C 4
F/P 2

CALLAN: Don't be daft. I see .....

Hold Callan spread-eagled

STAFFORD: Sorry and all that

TAPE STOP (15)

/CAM.1 POS.A - HUNTER'S OUTER OFFICE
/CAM.2 POS.A - ditto
(no shots plotted; stand by)

---

295. 1 A

39. INT. HUNTER'S OUTER OFFICE. DAY 6. NIGHT.

BOOM
A 1

WS

Meres b/g. L.
Callan C. backview
Stafford b/g. R.

MERES: You saw no one else enter or leave the gallery?

STAFFORD: No.

Hold WS

CALLAN: Who were you watching?

MERES: Originally the girl.

CALLAN: The girl? A right drama.

MERES: Every lead seems to end up with a corpse in a cul-de-sac.

HUNTER: The title of your next book?

Coming to TAPE STOP

MERES: Who are you?

Copyright Protected

On 295. on 1

BOOM
A 1

HUNTER: You must be Meres. Mr. Bishop is unwell.... food poisoning .... he asked me to keep an eye on the shop. Wait here, Stafford.

CALLAN: Coming?

TAPE STOP (16)

Callan repos.

39A. REPEAT OF SCENE 39
FOR REVERSE SHOTS ON CALLAN

BOOM
A 1

NOT TO BE TIMED

296. 1 A

Tight MS CALLAN
o/s MERES

MERES: You saw no one else enter or leave the gallery?

STAFFORD: No.

CALLAN: Who were you watching?

MERES: Originally the girl.

CALLAN: The girl. A right drama.

Coming to TAPE STOP

MERES: Every lead seems to end up with a corpse in a cul-de-sac.

Copyright Protected

On 296. on 1

BOOM
A 1

HUNTER: The title of your next book?

MERES: Evening, sir.

HUNTER: Mr. Bishop is unwell .... food poisoning .... he asked me to keep an eye on the shop. Wait here, Stafford.

CALLAN: Coming?

End of repeat

TAPE STOP (17)

CAM.1 TO POS.E - HUNTER'S OFFICE
CAM.2 TO POS.L - ditto

---

297. 2 L — 40. HUNTER'S OFFICE. DAY 6. NIGHT. — BOOM B 1

Tight MS Hunter

Hold as he moves from b/g. to f/g. then b/g. again

Hold Hunter L. to 3-s, Callan L. Meres C. Hunter R.

TIGHTEN to Meres

HUNTER: There must be a common denominator somewhere. Callan, get on to Lucas, lean on him. I want to know more about Black. Meres, I want you to go back to Stella Chapman, tell her about West. She'll have to know some time. West may have not had many friends, but he certainly had some strange connections.

298. 1 E — MERES EXITS, SLAMMING DOOR

2-s, Callan f/g. L.
Hunter f/g. R.

TAPE STOP NEXT

Copyright Protected

On 298. on 1

BOOM
B 1

TAPE STOP (18)

CAM.1 TO POS.F - CAR SHOWROOM
CAM.2 TO POS.N - ditto
CAM.3 TO POS.D - LUCAS' OFFICE (under 4 & 5's cables)
CAM.4 TO POS.G - ditto
CAM.5 TO POS.N - ditto

Callan repos. to Showroom

299. 2 N

WS garage,
Lucas R. b/g.

TIGHTEN

Hold Lucas R. to WS
to b/g. as Callan
enters

Hold 2-s to f/g. l/a,
then L.

41. INT. CAR SHOW ROOM. DAY 6. NIGHT

BOOM
B 1
F/P 3

CALLAN: You came .... very sensible.

LUCAS: I didn't have much choice.

CALLAN: Not much.

LUCAS: Couldn't it wait till the morning .... I'm supposed to be going to the ballet .... my old lady will scalp me.

300. 1 F

Low angle 2-s,
Callan/Lucas

Hold L. to office

301. 5 N

2-s Callan/Lucas

BOOM
C 6

Copyright Protected

On 301. on 5

BOOM
C 6

41A. INT. LUCAS' OFFICE. DAY 6.
NIGHT.

CALLAN: The trouble with your missus is nothing compared to the trouble I can drop you in, so why don't you sit down and listen. No - there.

Hold Callan L. and TIGHTEN

302. 4 G
High angle 2-s, Callan f/g. L. Black R.

303. 5 N
MCU Callan

304. 4 G
2-s A/B

CALLAN: (contd.) Black is dead.

LUCAS: What!

CALLAN: He was found shot.

305. 5 N
MCU Callan A/B

LUCAS: Are you the law?

306. 4 G
Tight o/s Callan bottle f/g. Lucas b/g. R.

CALLAN: I'm asking the questions. And if you give me some straight answers, I can forget your greedy face.

LUCAS: Sure, sure ....

CALLAN: You were the front man for Black?

LUCAS: Right.

CALLAN: How did you meet him?

Coming to 3

Copyright Protected

On 306. on 4

BOOM
C 6

LUCAS: At the track .... I run a couple of dogs. Black won a lot of money one night on one of my dogs, came round to see the owner .... all started from there.

307. 3 D
Callan - reaction

308. 4 G
2-s A/B

I know next to nothing about him.... it was just a business arrangement. He forged them, I flogged them. We never met socially. Oil and water, really.

309. 5 N
MCU Callan A/B

CALLAN: What about his friends ....

310. 4 G
2-s A/B

LUCAS: There's Stella .... works in the gallery, and her fella .... I met him once, just to say hello .... that's about it.

311. 3 D
Low angle tight MS Callan as he sits on desk, Lucas f/g. R.

CALLAN: Do you have any trouble with the big firms?

LUCAS: We were only making a few hundred on the side.

312. 4 G
High angle MCU Lucas o/s o-o-f Callan

nothing worth getting done for.

313. 3 D
CU Callan

Copyright Protected

On 313. on 3

BOOM
C 6

CALLAN: Why do you think Black copped it?

314. 4 G
CU Lucas

LUCAS: I don't know nothing .... and that's the truth, straight.

315. 3 D
CU Callan A/B

CALLAN: What was he like?

316. 4 G
CU Lucas A/B

LUCAS: Bit flash .... you know .... a hairy .... all the gear .... clever .... university .... knew what he wanted.

CALLAN: What was that?

LUCAS: To be comfortable .... you know, a few bob .... investments.

CALLAN: He owned the gallery?

LUCAS: Rented the premises, worked on a sale or return basis. Took a commission, shoe-string business.

317. 3 D
CU Callan A/B

CALLAN: What about women?

318. 4 G
CU Lucas A/B

LUCAS: No idea. Never tell with that sort. Used to think sometimes he was a bit AC-DC .... you know.

319. 3 D
CU Callan A/B

Copyright Protected

On 319. on 3

BOOM
C 6

CALLAN: I know very well. Did he have any idiosyncrasies?

320. 4 G
CU Lucas

321. 3 D
CU Callan

LUCAS: Idio - what?

322. 4 G
CU Lucas

CALLAN: Any funny ways .... fads?

LUCAS: Yeah .... one .... cards. Not gambling, like. Intellectual stuff, bridge,

323. 5 N
CU Callan

used to read

324. 4 G
CU Lucas

books on it, always got one in the office. Had that sort of mind.

T A P E S T O P (19)

/CAM.3 to POS.X - STELLA'S ROOM/
/CAM.5 to POS.P - ditto/

---

325. 5 P
High angle CU
Stella

42. INT. STELLA'S ROOM. DAY 6. NIGHT.

BOOM
C 6

MERES: Anything you can tell me might help.

326. 3 X
Low angle 2-s,
Stella's legs f/g.
Meres b/g.

Copyright Protected

On 326. on 3

BOOM
C 6

MERES: Have you met many of Paul's friends.../...associates...colleagues?

327. 5 P
CU Stella A/B

STELLA: A few of the college people, my boss Daniel Black....I work in a gallery, that's where I met Paul, he and Daniel were at university together, he's someone you should talk to, he knows more about Paul than I do.

MERES: We'll check on that....anyone else?

STELLA: Not really, I'm sorry, we enjoyed each other's company, neither of us were outgoing people....that was about it.

328. 3 X
Low angle
MCU Meres,
Stella f/g.

MERES: Is there any place that Paul visited regularly ?

329. 5 P
CU Stella A/B

330. 3 X
2-s A/B

STELLA: Obviously the college.

331. 5 P
CU Stella A/B

MERES: Anywhere else?

STELLA: He played bridge.

TAPE STOP (20)

Copyright Protected

On TELECINE

SOF

MERES LEAVES. CALLAN WATCHES. A WAITER CROSSES AND LIGHTS A CIGAR FOR A PLAYER: AS HIS HEAD TURNS TO THE FLAME WE SEE IT IS REEVES - AND HE SEES CALLAN.

REEVES SPILLS HIS DRINK IN HIS LAP, HASTILY EXCUSES HIMSELF, AND LEAVES THE ROOM BY A DOOR AT THE FAR END.

CALLAN SWIFTLY FOLLOWS.

KITCHEN: REEVES HURRIES THROUGH THE KITCHEN. CALLAN FOLLOWS, NEATLY DODGING ROUND THE CHEF AS HE DISHES UP A LARGE JOINT FROM THE OVEN

HALL/STAIRS REEVES COMES SWIFTLY INTO THE HALL, BUT IS STOPPED IN HIS TRACKS WHEN HE SEES MERES BY THE FRONT DOOR.

HE IMMEDIATELY TURNS AND GOES UP THE STAIRS.

CALLAN COMES THROUGH THE DOOR

CALLAN: Maroon jacket?

MERES: There!

THEY BOTH HURRY UP THE STAIRS, THEIR WAY IMPEDED BY PEOPLE ON THE STAIRS.

T/C Contd.

Copyright Protected

On TAPE STOP

/CAM.3 TO POS.F - HUNTER'S OFFICE/
/CAM.4 TO POS.P - ditto /
/CAM.5 TO POS.X - ditto /

TELECINE (8)

NOT TO BE RUN IN TO STUDIO RECORDING

43. INT. BRIDGE CLUB. DAY 6. NIGHT. SOF

THE BRIDGE ROOM CALLAN AND MERES STAND IN THE DOORWAY, SURVEYING THE SCENE

CALLAN: So this is the idle rich, is it?

MERES: Do you play bridge?

CALLAN: No, just 'Snap' and 'Happy Families'.

MERES: Nothing very idle in Contract Bridge.

CALLAN: Cover the front.

MERES: What is it?

CALLAN: I've just seen a face I know.

T/C Contd.

Copyright Protected

On TELECINE

SOF

CALLAN: Excuse me, please.

MERES: So sorry. Thank you, thank you very much.

PASSER: Gracious, they're in a hurry, aren't they?

LANDING: CALLAN AND MERES REACH THE UPSTAIRS LANDING. REEVES HAS DISAPPEARED. THEY LOOK ROUND, MOVE TOWARDS AN OPEN BEDROOM DOOR. THEIR GUNS AT THE READY THEY TAKE UP POSITIONS ON EITHER SIDE, THEN WHIP IN.

FRENCH WINDOWS ARE OPEN, CURTAINS BILLOWING

MERES: Down there? Must be an athletic bastard.

CALLAN: Come on, let's go back downstairs.

THEY LEAVE THE BEDROOM, AS THE DOOR CLICKS BEHIND THEM, REEVES EMERGES FROM UNDER A DUST-SHEET WHERE HE WAS HIDING. HE WALKS CAUTIOUSLY TO THE DOOR, OPENS IT AND STEPS ON TO THE LANDING.

A FAINT CLICK, AND THE MUZZLE OF CALLAN'S GUN IS PRESSED TO HIS TEMPLE.

CALLAN: Don't even blink.

End TELECINE (8)

Copyright Protected

On TAPE STOP

BOOMS
A 4
B 4

332. 4 P — High angle Hunter MS, whiskey glass f/g.

44. INT. HUNTER'S OFFICE. DAY 6. NIGHT.

HUNTER: An eventful evening - [illegible] Callan?

333. 3 F — Low angle T. MS Callan

334. 4 P — Hunter A/B

CALLAN: This is rat bag scotch.

HUNTER: Mr. Bishop bought it. He drinks sherry.

335. 3 F — Callan A/B

CALLAN: How is he?

HUNTER: A few days in bed ....

336. 4 P — MCU Hunter

CALLAN: When is Hunter due?

337. 3 F — MCU Callan

HUNTER: He's here ... in the Section.

338. 4 P — MCU Hunter A/B

CALLAN: Do I get to meet him? A/B

HOLD as he RISES

339. 3 F — Low angle 2-s, Callan f/g. L. Hunter b/g. R.

HUNTER: By all means.

Copyright Protected

On 339. on 3

BOOMS
A 4
B 4

CALLAN: Why not now ... if he's around? It's about time he got it together, stopped ponsing about ... I want this mess sorted out ... I want to know where I am.

340. 4 P (as he turns) MCU Callan

What's the matter, is he shy, or playing God Almighty?

341. 5 X MCU Hunter

342. 4 P MCU Callan A/B — HUNTER LAUGHS

343. 5 X MCU Hunter A/B — Have I said something?

344. 4 P MCU Callan A/B — HUNTER: I'm Hunter.

345. 5 X MCU Hunter A/B — CALLAN: Again ?

346. 4 P Callan - reaction — HUNTER: Yes.

347. 5 X MCU Hunter — I believe you were wanting this.

As he sits, LOOSEN

PAN L. with passport to MCU Callan

348. 4 P CU Hunter — CALLAN: Oh, thanks.

HUNTER: Incidentally.... you can't use it.

349. 5 X T CU Callan - reaction

350. 4 P CU Hunter

351. 5 X CU Callan — It's out of date.

352. 1 A Floor Caption - brick wall

GRAMS
Theme music

(post-dub, but play for rec. for cutting

SUPER SCANNER CAPTIONS
(listed over)

Copyright Protected

	SCANNER CAPTIONS	GRAMS Theme Music
1.	Callan EDWARD WOODWARD	*
2.	Lonely RUSSELL HUNTER	*
3.	Meres ANTHONY VALENTINE	*
4.	Hunter WILLIAM SQUIRE	*
5.	Bishop GEOFFREY CHATER	*
6.	Lucas TONY SELBY	*
	West PETER EYRE	*
7.	Black DAVID WHITMAN	*
	Reeves BRIAN MURPHY	*
8.	Stafford PAUL WILLIAMSON	*
	Stella WENDY HAMILTON	*
9.	Dorman DONALD WEBSTER	
	Liz - Hunter's Secretary LISA LANGDON	*
	Mealing JAMES WALKER	*

(contd.)

Copyright Protected

SCANNER CAPTIONS (contd.)		GRAMS
		Theme Music
10.	Callan created by JAMES MITCHELL	*
11.	Story Editor GEORGE MARKSTEIN	*
12.	Designed by STAN WOODWARD	*
13.	Produced by REGINALD COLLIN	*
14.	Directed by VOYTEK	*

SLIDE	
THAMES symbol	
Hold for .10"	Fade Sound

Copyright Protected